

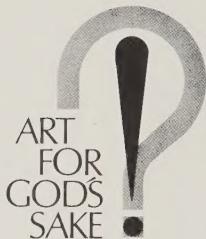
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# 32ND NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE

**LOS ANGELES HILTON HOTEL  
LOS ANGELES, CALIFORNIA  
APRIL 19-22, 1971**

**Post-Conference tour  
MEXICO CITY  
April 23-29, 1971**

Designed for dialogue among architects, artists, craftsmen, clergy and laity concerned with the construction and equipment of religious facilities.

### **PROGRAM:**

MONDAY, APRIL 19

Registration  
Pre-Conference tour  
Reception

TUESDAY, APRIL 20

## Formal opening of exhibits

## SESSION I      Keynote address

## **SESSION II** Designing for worship through music, drama and the arts

## University of Southern California music, drama, and cinema presentation at Occidental College

WEDNESDAY, APRIL 21

## **SESSION III** The art of updating existing facilities Tour of religious buildings

THURSDAY, APRIL 22

- SESSION IV      Designing the religious facility as a community center
- Awards luncheon – slide presentation
- Summary speaker
- Annual reception and banquet

FRIDAY APRIL 23

#### **Departure for Mexico City post-Conference tour**

EXHIBITS OPEN APRIL 20 THROUGH 22

## ARCHITECTURAL, RELIGIOUS ARTS, CRAFTS AND PRODUCTS

Architects, artists, craftsmen and products suppliers  
are invited to exhibit

FOR INFORMATION AND BROCHURES WRITE

National Conference on Religious Architecture  
3142 Wilshire Boulevard  
Los Angeles, California 90005

FAITH & FORM, journal of the  
Guild for Religious Architecture.  
Published biannually at  
1346 Connecticut Ave., N.W.  
Washington, D.C. 20036  
Telephone: 202 - 296-2997

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## Vol. IV — Spring 1971

Published biannually by The  
Guild for Religious Architecture.

Third class postage paid at  
Washington, D.C.

Opinions expressed by contributors  
are not necessarily those of GRA.

Subscriptions: — \$5.00

Note: Subscriptions will be honored  
for four issues.)

For architectural and seminary  
students, all members of the clergy,  
persons connected with religious  
institutions, and all religious  
institutions, \$2.50.

For overseas subscriptions, \$8.00.

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## Next Issue — Fall 1971

Post-Conference Issue —  
Los Angeles Conference  
Architectural Award Winners  
Religious Arts Winners  
Products and Crafts Exhibit Winners  
Extracts from Major Addresses

## Cover

Our Lady of Perpetual Help  
Aurora, Ohio



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## SPECIAL ANNOUNCEMENT-

### TWO NEW FEATURES IN FAITH & FORM

#### Religious Arts and Artists

#### New Products and Services

Beginning with the Fall 1971 issue of FAITH & FORM, the Guild journal will carry listings of artists working in various media who are interested in religious art commissions; as well as listings by manufacturers or organizations of new products and/or services available to the professional and religious communities interested in religious architecture and art.

This is to be a professional service, providing information of value to FAITH & FORM readers. Although the listings will not carry an endorsement by FAITH & FORM or the Guild for Religious Architecture, all material will be screened for accuracy and reliability.

*Religious Arts and Artists* will offer artists an opportunity to make their training, background, experience and areas of interest known to the architectural profession, as well as to religious groups who wish to commission art for sanctuaries, educational buildings, fellowship halls, etc.

*New Products and Services* will list items recently introduced to the market of potential value to FAITH & FORM readers, as well as the availability of services of interest to the professional and religious communities. Market/Media 1971 report and fee schedule available upon request.

For further information, please check information request card, or write directly to FAITH & FORM, 1346 Connecticut Ave., N.W., Washington, D.C. 20036.

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## NOTES & COMMENTS

### Announcement

For the past several years Edward A. Sövik, FAIA, has ably served as Chairman of the Editorial Board for FAITH & FORM. Ed took on this responsibility at the founding of FAITH & FORM with the understanding that it was in the nature of "temporary duty." Since Ed has requested relief from this position, it has been the mutual feeling of the Executive Board and the Board of Directors of the Guild for Religious Architecture that Mrs. Dorothy Adler, whose capabilities and past experience thoroughly qualify her for this position, be asked to fill the vacancy. Mrs. Adler has accepted. I trust that our membership will cooperate in every way with any requests she may have of us in order that FAITH & FORM will continue its consistently excellent quality of editorial material.

The Board wishes publicly to thank Ed Sövik for his long, sometimes arduous but always faithful service.

Nils M. Schweizer, AIA, GRA  
President, Guild for  
Religious Architecture

### Los Angeles Conference, April 19-22

"Art for God's Sake?" — may seem at first to be a strange, even frivolous theme to be chosen by the 32nd National Conference on Religious Architecture. Nothing could be further from the truth! For it is set forth as a challenge — a guiding hope — a goal for each of us who attempts to praise God through form and substance.

In a time when worship itself is taking on new forms, and liturgies are being revised, the artist too finds new ways to communicate religious truth. Each new generation of artists reflects in his style and symbolism the beliefs and concerns of its own time.

"Art for God's Sake?" is a theme for all times and all seasons. The Church in the decade of the seventies will require new forms and structures to carry out its program, as new forms have been required in each period of world history, and contemporary religious art and architecture should express both the challenges and the hopes of this period. Just as what a man believes does, in fact, make a difference — the manner in which he expresses his beliefs through art also makes a difference — and this expression influences the entire community.

During this 32nd Annual Conference, we shall wrestle with a number of very basic and common concerns of both artists and architects: "Designing for Worship through Music, Drama and the Arts" — a questioning analysis of the use and function of these forms. "The Art of Updating Existing Facilities" — the challenge of making existing and obsolete buildings more useful and beautiful. "Designing the

*Religious Facility as a Community Center* — the art of relating present-day program requirements and space to community service needs.

Months of careful planning have gone into this year's conference, so that all who attend — pastors, building committee members, artists, architects, church building consultants — will have an opportunity to hear eminent authorities and to discuss aspects of art and architecture related to their own congregational and communio-

"Art for God's Sake?" is our purpose and goal! And the 32nd National Conference will provide a dynamic forum for participants as they plan for the religious architectural requirements of today — and tomorrow.

The Rev. Edward D. Eag  
Program Co-chairman  
Los Angeles Conference

### Tours Scheduled at Los Angeles Conference

As FAITH & FORM goes to press, the committee planning the "Research Tour of Religious Buildings" is at work with odometers and stop watches to arrange interesting trips to new religious structures in Southern California for those attending the 32nd National Conference on Religious Architecture. The tours are scheduled for



St. Basil's Cathedral, Los Angeles, Cal.

Garden Grove Community Church, Garden Grove, Cal.



Photo/G. Dui

Wednesday afternoon, April 21. It is apparent that at least three tours will be required to cover the extensive and varied area. Each will visit five or six churches and temples and will pass by and observe, without unloading, many other projects and interesting areas.

Tour No. 1 will go to the North, visiting the Pasadena-Glendale area at the foot of the San Gabriel Mountains. En route the bus will pass the Rose Bowl and Gamble House, designed by the Gold Medal Green Brothers. Included in the church stops are: an extremely unusual new concrete Catholic Church in Sierra Madre; a major refurbishing of a Lutheran Church; Seventh-day Adventist Church; and the last stop will be at the outstanding new Basil's Roman Catholic Cathedral on Wilshire Blvd.

Tour No. 2 will go to the Southwest, the first stop will be St. Basil's Cathedral on Wilshire Blvd. The bus will then proceed to drive by the world famous towers Simon Rodia (Watts Towers), and then the Palos Verdes Peninsula, passing the Wayfarers Chapel of Lloyd Wright; Marineland, with a stop at the new Sanctuary of Peter's By-the-Sea Presbyterian Church Portuguese Bend. The tour will continue to follow the coast line, visiting churches in the western part of the city of Santa Monica.

Tour No. 3 will be to the Southeast, out to burgeoning Orange County. Featured on this trip will be the 5,000-member Irden Grove Community Church (Dutch Reformed). This is a "Walk-in - Drive-in" church designed by the late Richard Neutra. A prominent Buddhist Temple and several other new churches of this thriving community will also be on this tour. On the way back to the hotel, the bus will pass Disneyland.

The committee regrets that it is not able to present a complete list of all structures on the tours at this time. Those attending the Conference in Los Angeles, April 19-22, will find in their registration packet a complete itinerary so that they can choose which of the tours they wish to take.

**Special Tour.** The tours described above will be available to all who attend the conference. For those arriving Monday, April 19, a special luncheon-tour has been arranged to Leisure World, a retirement center in Laguna Hills. The residents there have an unique life style with a strong religious orientation. All of the churches are new and interesting. A pasta and dinner at Olvera St., "El Pueblo la Nuestra Señora La Reina de Los Angeles"—The Village of Our Lady Queen of the Angels, is scheduled for Monday evening. This is the Mission Plaza where Los Angeles was born.

**Music, Drama and Cinema Tour.** An evening of special interest is planned for Tuesday, April 20, when Conference registrants will visit the dramatic new Herb K. Chapman on the campus of Occidental College to witness a special presentation by the Department of Church Music of the University of Southern California. The program will present a total organic involve-

ment of congregation and performing artists to provide a memorable experience. (Dinner and program tickets are limited by the capacity of the space available. Reserve early.)

Culver Heaton, FAIA, Chairman  
Religious Buildings Tours Committee

## Perspective '72: 33rd National Conference on Religious Architecture

The 33rd National Conference on Religious Architecture, scheduled for Cleveland, Ohio, April 11-13, 1972 will direct its attention to "The Religious Spirit Encounters Human Environment." Architects, clergymen, artists, craftsmen and concerned laymen will address themselves to the problems of the worshiping community as it relates itself to spaces for worship, for celebration, for fellowship, for learning.

Topics to be discussed include: "Man's Socio-Political Environment in Religious Terms," and "The Religious Interpretation of Man's Physical Environment." Plans are under way for tours of the Cleveland Museum and of Nela Park, research facility of General Electric Co. The program is being structured to allow ample time for informal, group discussion and participation.

The Fall '71 issue of FAITH & FORM will carry further plans for the 1972 National Conference on Religious Architecture — scheduled speakers, exhibits, registration information, etc.

## Liturgical Conference Announces Workshop

*Shapes and Substance: A Practical Workshop on the Environment of Worship and the Uses of Church Buildings* is the theme of a meeting scheduled by the Liturgical Conference for April 12-15 at Detroit, Mich.

"The Church as It Faces Urban Problems Today," "More Uses and More Service for the Servant Church," "The Requirements of Liturgical Space," "Planning for the Future," are among the topics to be discussed. An evening session will consider slides brought by registrants to a "building and project clinic," wherein problems of renovation and restoration are discussed.

The workshop will be ecumenical in nature, designed to assist members of liturgical commissions and committees on national diocesan and local levels, as well as members of building committees. The Revs. Joseph M. Connolly, Robert W. Hovda, Frederick R. McManus, Gerard Sloyan as well as architects and informed laymen are to lead discussions.

For further information and registration, write:

The Liturgical Conference  
1330 Massachusetts Ave., N.W.  
Washington, D.C. 20005

(Continued on page 27)



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# 32nd National Conference on Religious Architecture

ART FOR GOD'S SAKE?



## The Program

### SESSION I — "Ministry of Architecture"

Keynote Address: Dr. Arland A. Dirlam  
Boston, Mass.

### SESSION II — "Designing for Worship through Music, Drama and the Arts"

Panel Discussion  
Presiding: Dr. Henry Lee Willet  
Philadelphia, Pa.

### SESSION III — "The Art of Updating Existing Facilities"

Panel Discussion  
Presiding: Dr. Roger Ortmayer  
New York, N.Y.

### SESSION IV — "Designing the Religious Facility as a Community Center"

Panel Discussion  
Presiding: Sidney Eisenshtat, AIA  
Beverly Hills, Cal.

### SESSION V — Students' Presentation and Conference Summary

Presiding: Charles A. King, AIA  
Hartford, Conn.

### BANQUET SPEAKER — "Religious Architecture — Sermons in Stone"

The Most Rev. Timothy Manning  
Archbishop of Los Angeles



Martel-Howlett Studios

**Robert R. Inslee, AIA, GRA**  
Strange, Inslee & Senefeld  
Los Angeles, Cal.  
General Chairman,  
Los Angeles Conference

Robert R. Inslee, AIA, GRA, is a partner in the architectural firm of Strange, Inslee and Senefeld. He has been in practice for thirty years, has been Chairman of the Religious Buildings Committee, Southern California Chapter, AIA, and is currently on the Board of the Guild for Religious Architecture as Director-at-Large. The firm of Strange, Inslee & Senefeld has largely been involved within the state of California in a variety of projects, including hospitals and medical buildings, educational and commercial buildings, as well as buildings designed for worship purposes.



**The Rev. Edward D. Eagle**  
President, Cathedral Films, Inc.  
Burbank, Cal.  
Program Co-chairman,  
Los Angeles Conference

Mr. Eagle is a graduate of the School of Speech, Northwestern University, Evanston, Ill. where his major was Theater and Radio/TV Production and Acting. He then entered Seabury Western Theological Seminary at Evanston, and later the Church Divinity School of the Pacific at Berkeley, Cal. He was ordained as a priest in 1957 and served as Assistant Rector, All Saints' Church, Beverly Hills, Cal., Assistant Rector, St. Bartholomew's Church, New York City, and Rector of St. David's Church, North Hollywood, Cal. He has been President and Chief Executive Officer of Cathedral Films, Inc. since 1967.



Frampton Photo

**The Rev. F. Thomas Trotter**  
Dean and Professor of Religion  
and the Arts  
chool of Theology at Claremont  
College  
Claremont, Cal.  
rogram Co-chairman,  
Los Angeles, Cal.

Dean Trotter received his Ph.D. from Boston University Graduate School, and Occidental College (A.B. 1950) conferred an Honorary Doctor of Divinity degree in 1968. His teaching has been primarily in the area of religion and the arts, with special attention to literature and film. He is editor-at-Large of the *Christian Century*, distinguished religious journal.

---

**Archbishop Timothy Manning**  
Archbishop of Los Angeles  
Banquet Speaker,  
Los Angeles Conference

Archbishop Manning was born in County Cork, Ireland, and ordained 1934 at St. Vibiana's Cathedral, Los Angeles. He did post-graduate work at the Gregorian University in Rome, and received the degree of Doctor of Canon Law in 1938. Archbishop Manning succeeded Cardinal McIntyre as Archbishop of Los Angeles in January 1970. He will address the banquet meeting of the Annual National Conference on Religious Architecture, speaking on "Religious Architecture — Sermons on Stone."



**Dr. Robert H. Schuller**  
Pastor, Garden Grove Community  
Drive-In Church  
Speaker, Awards Luncheon,  
Los Angeles Conference

Dr. Robert Schuller is the founder-pastor of Garden Grove Community Drive-In Church, which became the first church in the world where people can sit in a traditional pew arrangement while others remain in their parked cars. The sanctuary for the Garden Grove Community Church was designed by the distinguished architect, the late Richard J. Neutra. Dr. Schuller is a graduate of Hope College and the Western Theological Seminary, both in Holland, Mich. In 1970 he received an honorary LL.D. degree from Azusa Pacific College, Azusa, Cal.



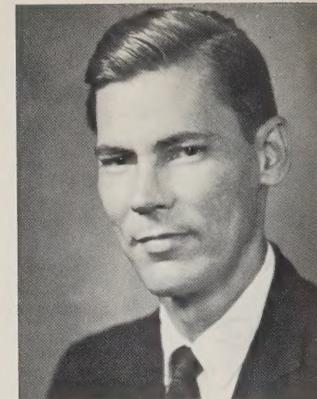
**Dr. Arland Dirlam, AIA, GRA**  
Boston, Mass.  
Keynote Speaker,  
Los Angeles Conference

Dr. Arland Dirlam received his Master's degree in Architecture from Harvard University, and his L.H.D. degree from Tufts, where he had done his undergraduate work. His practice has been largely within the field of religious architecture. He is a Fellow of the International Institute of Arts & Letters, and Past President of the Church Architectural Guild of America (former name of the Guild for Religious Architecture). He has been Technical Adviser to the National Council of Churches, and has lectured widely — at the University of London, the Pro-Cathedral in Paris, at the University of Marburg, Germany and the Technical Institute in Munich.



# THE 1970 LITURGICAL CONFERENCE ARCHITECTURAL COMPETITION

by Donald H. Speck, AIA, GRA, Atlanta, Ga.



"Merit award" . . . "The abomination of desolation" . . . Two jurors made these two comments about the same entry in the 1970 Liturgical Conference Architectural Competition. There were twelve entries with concepts ranging in style from "pseudo-Gothic new" to "avant-garde remodel." Buildings were big and buildings were small. Budgets were big and budgets were small. Some designs were theologically crisp, others were theologically confused. Diverse jurors and diverse entries were expected in this day of rapid change in theology, liturgy and architecture. Thus the competition was a study in diversity.

But, with such diversified concepts in the entries, how does a first-time juror for the Liturgical Conference judge with integrity? What is the real purpose of the competition? Is it to award the architects who have submitted superior designs? Yes, partly. Is it to give recognition to both the church and the architect? Yes, partly. Is it to give examples of what is going on in religious architecture? Yes, partly. Is it to show that program and design are so inextricably intertwined as to be inseparable? Yes, partly. But perhaps the prime reason for such a competition is to be a vehicle of prophetic inquiry and proclamation, to scatter the seeds planted for the future, perhaps to help lead into the future.

If the prime purpose of the competition is to scatter the seeds of the future, what are the determinants of a future-oriented design? Is it the fulfillment of the client's program. Yes, but that is the barest necessity. Is it to solve the apparent conflicts of program, site, environs, and architectural statement? Yes, but again that is the barest necessity. Perhaps a superior design would be one in which the

solution of program, site, environs, statement, structure, etc., gives fullest measure of potential so that the resulting building assists man in achieving his fullest potential. Man achieving his fullest potential is a theological problem.

These entries asked questions and provided solutions to theological problems. Theological problems make liturgical problems. For instance, how much importance should be placed upon the Tabernacle of the Reserved Sacrament? Does the entire life of the church revolve around the Tabernacle?

Another question raised is, what is the proper placement and importance of the sacrament of baptism? One design for baptism was a large well-lit combination narthex and baptistry. This signified the rite of baptism as entrance into the church, a rite in which people participate, and a feeling of life and resurrection. Another design provided a font which could be moved from place to place as the liturgy might require. The first solution seemed to assert a certainty about the meaning of baptism. The second solution seemed hesitant in dealing with the meaning of baptism.

Perhaps the biggest theological question asked was about the nature of the church. Seven of the twelve entries were multi-use type buildings. This is primarily a theological concern. As I understand it, the theological rationale for the multi-use church building is the Doctrine of the Incarnation of Christ. The Council of Chalcedon stated that our Lord is one person with two natures, without confusion, without composition, or conversion. Christ is both wholly Divine and wholly Human. Therefore, the Church as His Body is both sacred and secular in nature. These words,

which are seemingly opposite, are actually a unity held inseparably together by tension. Other similar tensions are liturgy-life, word-sacrament, word-deed, church-world, theology-anthropology, action-meditation, and privacy-community. Each of these words requires its counterpart to define itself, therefore it is incomplete without the tension. The dynamics of the tension offer real potential for the life of the church ahead. These dynamics have never been fully explored nor expressed.

Architecture should not only recognize these tensions but also provide the setting for the action which may occur. In providing the setting, architecture is more than mere background; it might also contribute the action and express the action caused by the tensions. Places of worship which also are designed to be used for other purposes open the door to a new era in church architectural thinking—an era in which sacred and secular are seen as a unity rather than as polarities. Such unity would articulate the two natures of the church so that they are inseparable, but identifiable. For instance, a gymnasium smelling of tennis shoes, into which is inserted a sanctuary, may or may not be a sufficient solution to the problem. Nor is a sanctuary which can be hidden by a moving screen a real solution to the problem. Nor is it sufficient to provide all movable furnishings so that anything can happen in the space without disturbing the "sacred furnishings." As churches consider aspects of theology and buildings such as these, architects will be faced with new opportunities housing the people of God and their activities. And the church will need to consider anew every activity, every ritual, and every tradition.

The multi-use entries submitted, while excellent within themselves, did not seem to have quite clearly in focus the architectural, ecclesiastical and liturgical implications of the Chalcedonian Creed. The two natures of Christ (and therefore the church) are either confused, or one nature is dominant over the other by the expression of the architecture.

A space designed for all uses is really a space designed for no use. Therefore when one speaks of the multi-use of space, one must narrow the design program to specific uses. However, if the various secular activities and the liturgical activities are considered in relation, then a unity can be designed which provides for and expresses the sacred and secular natures of the church. If not, the true natures of the church can be denied by the architecture. These relationships should be made evident by the design of the architecture. By various spatial modulations, or manipulations, the architecture can function for the worship and work of the developing Body of Christ, and will express the dynamic tensions which bind the Body together in common causes. Thus architecture might be able to lead the way in assisting the church to fulfill its function as the Body of Christ on earth. But architecture can lead the way only if it loses its timidity, and becomes mature enough to avoid brash adolescence. The entries exhibited herein are attempting to lead in a mature style, and show a definite trend toward seeking a specific and a general solution to the problem encountered by a servant church.

We know that change comes ever more rapidly, too rapidly to change buildings, but can buildings be built which will gracefully accept and express the change itself?

It is not only my hope but also my real belief that a new age of church architecture is just on the horizon. Actual determination of the future things to come is of course an impossibility, but a study of accelerating trends of society, technology, psychology, liturgy, and theology can to a great degree influence and determine the planning of the future.

Can those of us interested in the church and its arts seek to clarify the real nature and function of the church in the world, and thereby unify into one whole theology, liturgy, life and architecture? I think the entries of the 1970 Liturgical Conference Architectural Competition exhibited in this magazine offer both the hope and the trend for the better things to come. ■

## Categories of Competition

- I — Preliminary plan for a new church
- II — Preliminary plan for church renovation
- III — Completed new church
- IV — Completed church renovation

## Jury for the Competition:

### Architects

- Theodore Butler, AIA, St. Paul, Minn.  
Nils M. Schweizer, AIA, GRA, Winter Park, Fla.  
Donald H. Speck, AIA, GRA, Atlanta, Ga.

### Theologians

- The Rev. Allan Bouley, OSB  
Saint John's Abbey, Collegeville, Minn.  
The Rev. James L. Doom  
Presbyterian Church in the U.S., Atlanta, Ga.  
The Rev. Gerald Sigler  
Woodstock Center for Religious Studies, New York, N.Y.

## MERIT AWARD

### *For preliminary plan for new church:*

- The Spitznagel Partners, Inc. for Parish and Student Center  
Sioux Falls, S.D. Southern State College  
Springfield, S.D.

## HONORABLE MENTION

### *For completed new church:*

- Denis J. Shanagher and for St. Michael's Church  
Patrick J. Quinn Boulder Creek, Cal.  
Berkeley, Cal.
- Patrick J. Quinn and for Elmhurst United Methodist Church  
Francis S. Oda and Community Center  
Berkeley, Cal. Oakland, Cal.

## ALSO ACCEPTED FOR EXHIBIT:

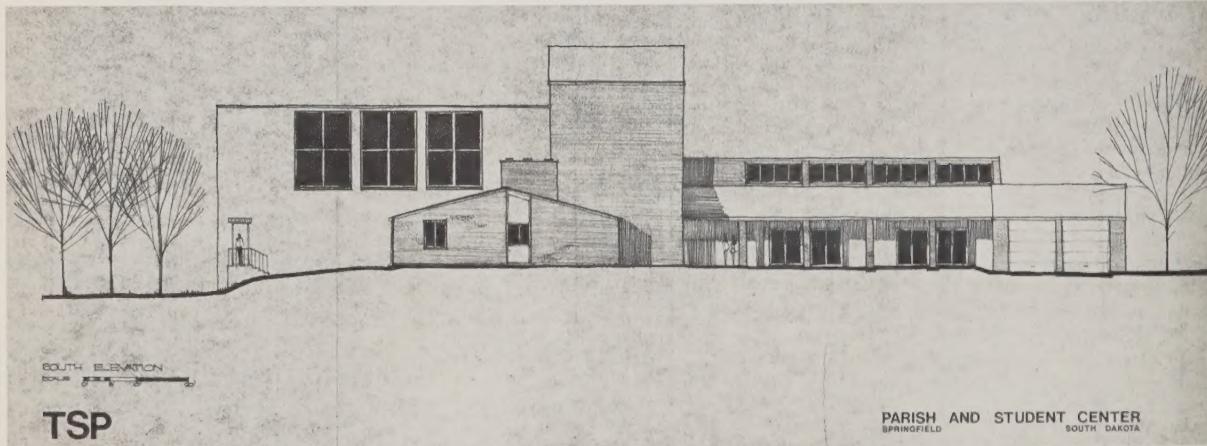
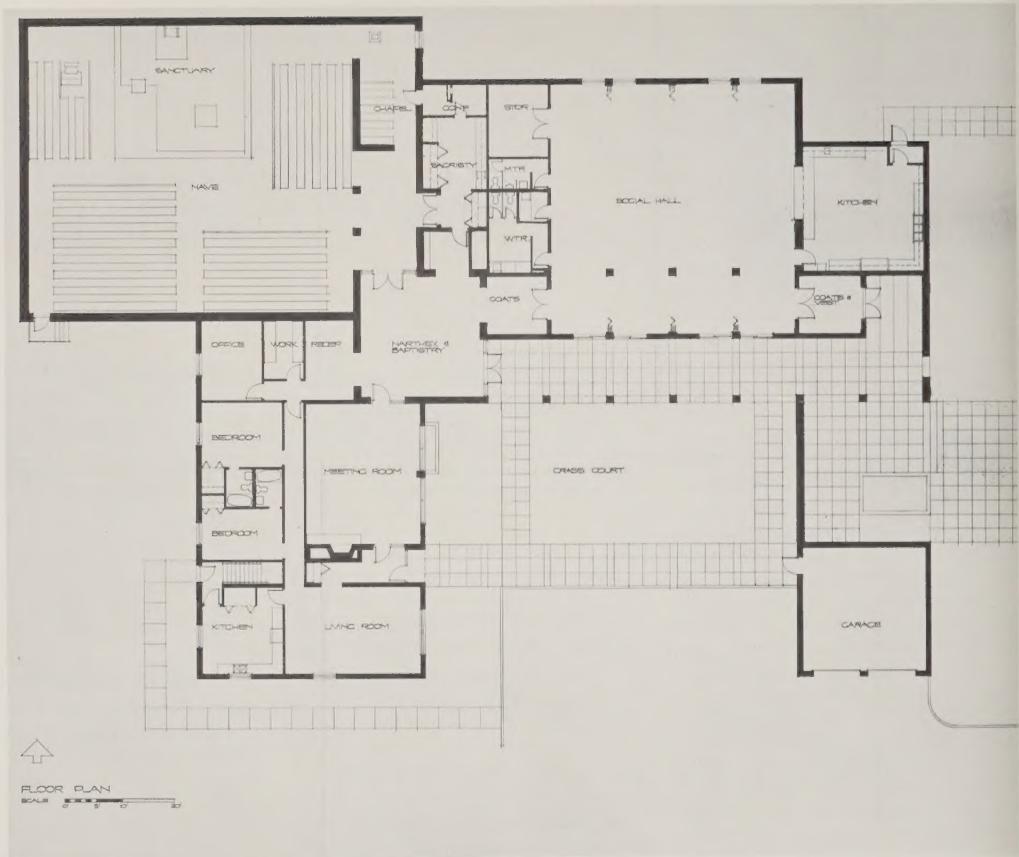
### *For preliminary plan for new church:*

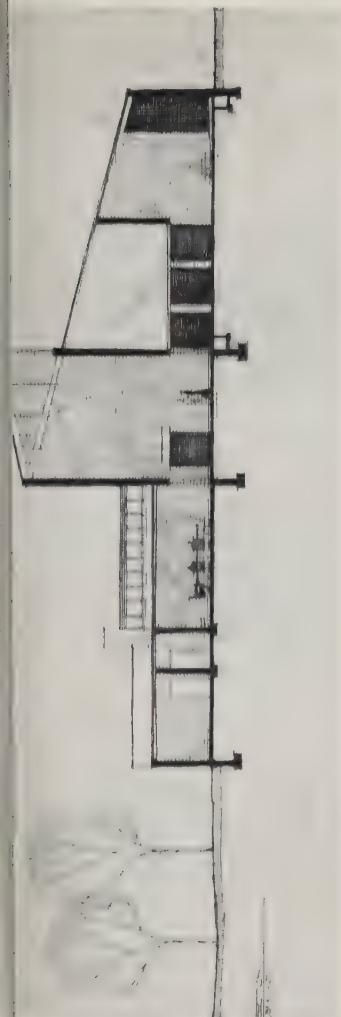
- Conrad and Fleischman for Our Lady of Perpetual Help Parish  
Cleveland Heights, O. Aurora, O.

### *For completed church renovation:*

- Venturi and Rauch for St. Francis De Sales Church  
Philadelphia, Pa. Philadelphia, Pa.
- Jerome Lamb for Church of the Nativity  
Artist Fargo, N.D.

The Liturgical Conference's highest award, the Honor Award, was not given in 1970.





**MERIT AWARD — CATEGORY I:**  
Parish and Student Center for  
Southern State College  
Springfield, S.D.

Architect:  
The Spitznagel Partners, Inc.  
Sioux Falls, S.D.

The plan as a whole provides a very serviceable arrangement of its component parts. The church plan is potentially successful. Arrangement of the assembly brings people close to the sanctuary area and reasonably close to each other in distinct areas. The sanctuary itself, if elevations are properly used, should prove functional. The arrangement of sacrament chapel, confession rooms, and sacristy provides simple solutions to several problems usually encountered in regard to these elements. Organ and choir placement seems fair, and the additional space that could provide for other instrumentalists is good.

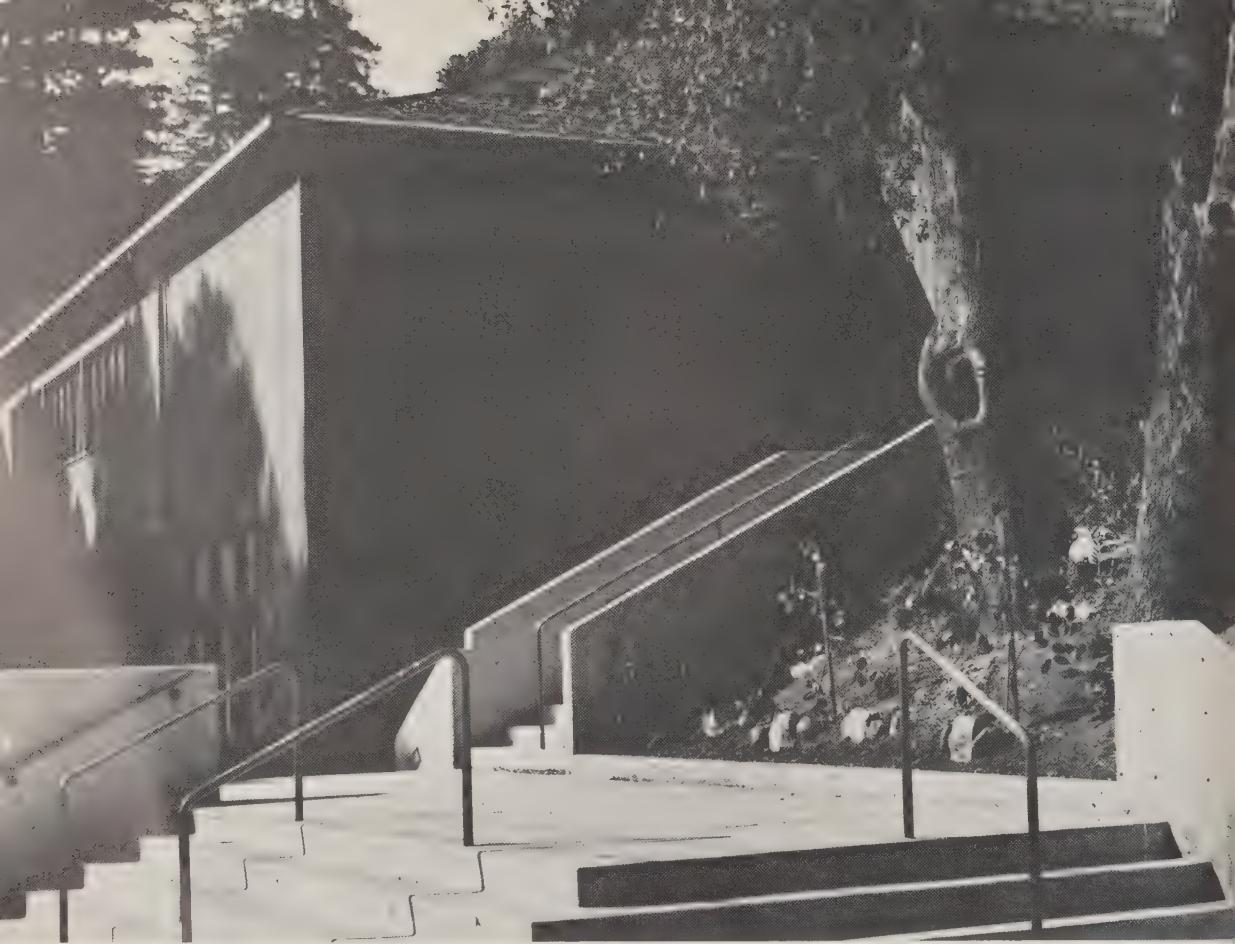
Plan works functionally but seems to lack a strong concept. Question the significance attributed to narthex, etc., by volume given it. Seems forced by a preconceived design solution.

A good workable plan for a parish and student center, a little complex perhaps, but most spaces offer good community worship and fellowship. The tower-like space over the baptistery and narthex seems a little strange but interesting — maybe a little stilted. The large south windows at the nave will offer problems for the priest without any sun control device. Some of the exterior elevations need reproportioning.

A logical disposition of functions compactly grouped around useful open space; simple circulation; sensitive use of the experience of entry; a good worship room adaptable to many ways of worship.

A very good use of space; pews are well placed, do not crowd, allow for flexibility. An atmosphere of hospitality. Sanctuary is well done and slope of roof, placement of windows, etc., enhance notion of warm, hospitable meeting room. Despite good use of nave space it might be desirable to eliminate some of the pews (to be replaced with chairs when necessary) and allow for greater feeling of movability. It is questionable that an organ in a Newman center will have much use.

This parti provides a sensitive and functional juxtaposition of spaces, arranged to provide a sequence of experiences. There is a handsome approach from the east, conditioning one to experience the light and space of the unique tower and baptistery. The fenestration is good in chapel, social hall and baptistery. Kitchen needs outside light and vision. Worship area fenestration appears out of scale and sunlight might give problems to the celebrant's eyes.



A clear program developed by skillful design. The space for worship is thoughtfully planned for each function. Structure is clearly articulated. Materials are handled with restraint.

This building handsomely silhouettes against the woods with its roof forms, a delightful contrast to the vertical trees. One should commend the photographer. The plan is sympathetic to the new liturgical renewal and brings the community into a worship setting. Unfortunately, the lights and all the furnishings are a poor design and the space would be pure without them. The space cries for simple direct furnishing, perhaps in Shaker-like simplicity.

The attempt to gather people around the altar and lectern is not very successful. The section of seating at right angles to main seating appears to be an after-thought since the basic orientation of the entire sanctuary is toward the main seating. The varying number of the assembly from day to day and season to season perhaps demands greater flexibility of seating and sanctuary arrangement than is allowed for in this plan which is characterized by permanence and immobility. Either the table or the lectern blocks out a clear line of vision to the elevated celebrant's chair. No facilities for the sacrament of penance outside of the usual box. Placement of stations of the cross makes them a distraction and removes them from easy access by private worshippers. Altar cross and the "harpoon" and wheel lamps are visual horrors.

Beautiful siting on a difficult site. Excellent spatial relations. It is a place for adventure, yet imparts calm and peace. The written program does not quite coincide with the executed building. The execution of structural fastenings is haphazard. The bare bulb lamps are not needed in the space and could glare in both congregants' and celebrant's eyes. Presumably the furnishings are holdovers from the old building, and will be replaced when money is available.

structural integrity reinforces function of interior space, resulting in a form that seems harmonious with the site. Shows a sensitive handling of materials and details. Imaginative use of spaces, simply articulated. Implicitness of statement for functions within the space of the community excellent.

#### ONORABLE MENTION –

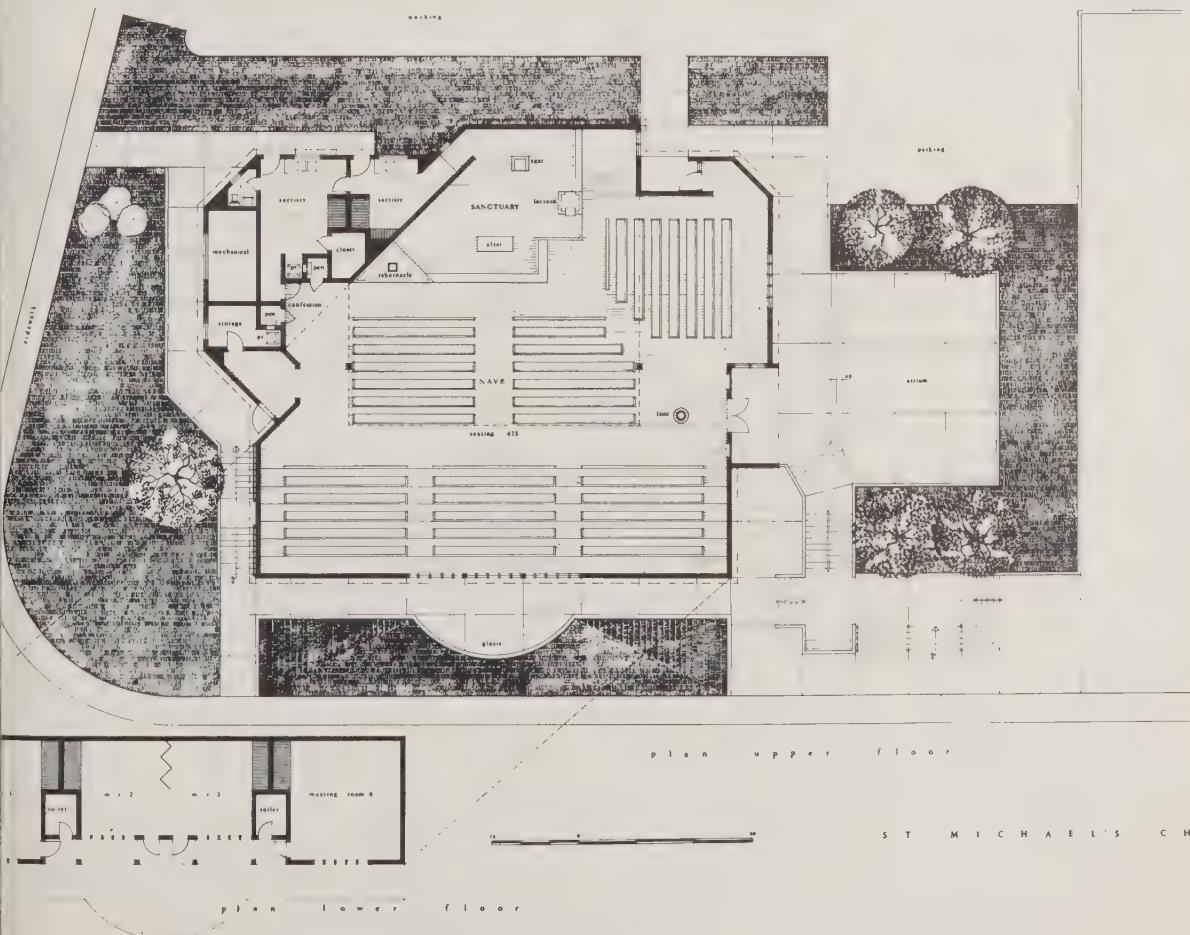
#### CATEGORY III:

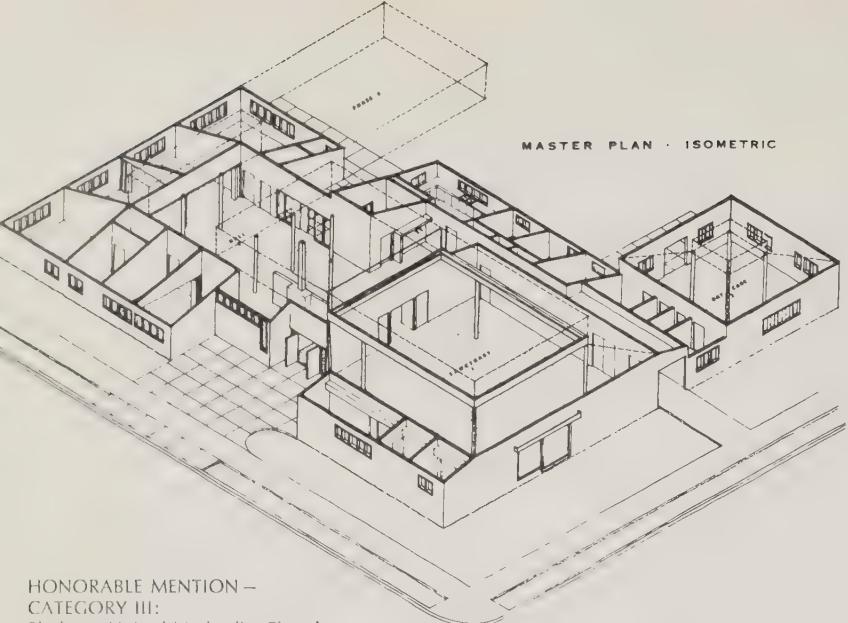
St. Michael's Church  
Boulder Creek, Cal.

Architect:

Denis J. Shanahan A.I.A. and  
Patrick J. Quinn A.I.A.  
Berkeley, Cal.

Although placement of pews allows for an intimate congregation and also a larger gathering, it is not clear that the larger congregation is really a part. This possibility of being an adjunct is heightened by somewhat theatrical arrangement of sanctuary and nave so that back pews become bleachers. Celebrant must go from sacristy to behind altar at least in bad weather. Pews are too long and too many. Stations on back wall.





HONORABLE MENTION —

CATEGORY III:

Elmhurst United Methodist Church  
and Community Center  
Oakland, Cal.

Architect:

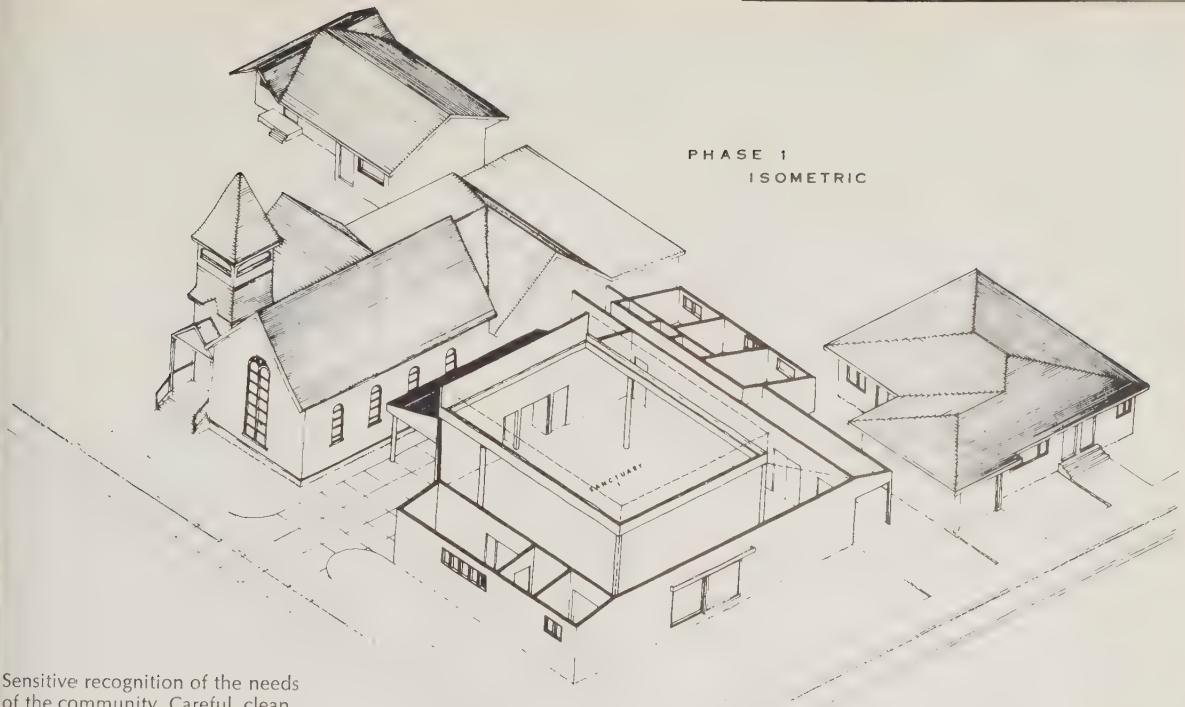
Patrick J. Quinn A.I.A. and  
Francis S. Oda A.I.A.  
Berkeley, Cal.

A well-articulated program description. A competent solution to a major basic problem, a ghetto location, very low budget, flexibility and detailed for a semi-skilled workman. A simple, unpretentious building which offers utmost flexibility for the community's real need. This must be the direction which the church should go. A mature architectural solution to the comprehensive program. The materials and details are simple yet the space is delightful. The total result offers the community an over-all program with this facility.

The multi-purpose "sanctuary" constructed as phase one of this plan seems well suited for its present functions and for its future incorporation in the total complex. A simple yet adequate space has been provided for worship and other activities without undue structural emphasis being put on any one activity; thus flexibility is assured. Materials have been used with straightforward honesty demanded by the materials and the budget. The floor area has not been cluttered nor the adaptable use of the space delimited by the installation of permanently fixed furniture or accoutrements of worship.



Flexible solution of complicated program. Straightforward honest design resulting in simple forms which seem to reinforce the strong concept. Has a human scale which doesn't appear foreign to residential neighborhood.

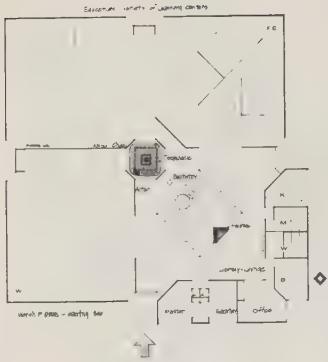


Sensitive recognition of the needs of the community. Careful, clean detailing for rigorous use. Adaptability to future expansion stage by stage. A true expression of the incarnation of worship in service.

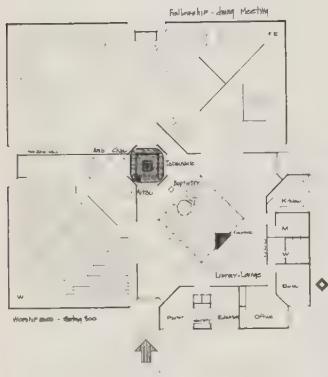
Sanctuary area flexible enough to allow for many uses, including various worship patterns. Has the advantage of converting for other needs while not being a cold hall or gym. Since there is little more to judge on, it could receive honorable mention.

Good phrasing for master plan. Sensitive and functional use of simple, easily maintained materials is commendable. Pierced walls of sanctuary might make various liturgical arrangements difficult. Liturgical furnishings are not evident in photos.

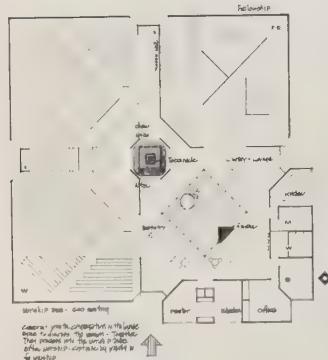




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ACCEPTED FOR EXHIBIT -  
CATEGORY I:  
Our Lady of Perpetual Help Parish  
Aurora, O.

Architect:

Conrad and Fleischman  
Cleveland Heights, O.

At first glance the parti appears to be very adaptable. Closer examination reveals problems in adaptability, circulation and successful liturgical articulation. The unique tabernacle location is not developed in potential, and in fact might detract from rather than enhance the tabernacle because of area relations. The baptistry is seemingly of minor importance.

A pleasing form, but an academic and an architectonic solution. Roof forms and clerestory windows do not relate to space below. Pitch roof over office-kitchen-toilet area, which does not require vertical space, somewhat forced. A very weak entrance to sanctuary and baptistry as well. Baptistry is rather remote and is pinched. Square court at 45 degrees presents an awkward relationship to total form. The flexibility of plan is a plus and may offer a good prototype for a seasonal type church problem. With further development this might have been a mature solution.

Seating plan far too rigid when movable wall not taken out, and even when it is removed it remains too tight (and other problems are created with sanctuary area). Sanctuary boxed in. Other than possible symbolism of the tabernacle as the "heart of the complex," there seems to be no reason for placing it where it is. Although entire plan is an interesting concept of flexibility, it seems lounge area will not hold enough people for liturgy of the word if worship area (sic) has full occupancy. Baptistry out of context in library-lounge area.



Very flexible space which works for many different functions. Strong concept, executed with strength and clarity. Exciting, innovative forms without becoming overpowering.

This plan has the merit of attempting to house a church community and its varying functions with a certain amount of imagination and foresight. For this reason, perhaps, it should be accepted. Fundamentally needed flexibility and adaptability are amply provided for, and additional planning and use of the building, now only in concept stage, could obviate some of the weaknesses of the idea as it is presented here: is the reserved sacrament truly the focal center of the community? Should the baptistry be a "floating unit" within the complex? Could the seating, sanctuary furniture, platforms, etc., of the "worship area" be so designed as to provide for almost unlimited variation of arrangements according to need?

Though spaces can be put to many uses, they are not very well adapted to any. Circulation is not so simple as it may seem at first glance. Should the tabernacle be an imposing showcase for casual regard?



The abomination of desolation.

Interesting use of contemporary materials as cold and glossy as the marbles they mock. The fluorescent light strip seems a bold and original idea in the service of a good purpose. But photographs are not convincing that the purpose was achieved.

ACCEPTED FOR EXHIBIT —  
CATEGORY IV:

Francis De Sales Church  
Philadelphia, Pa.  
Architects:

Venturi and Rauch  
Philadelphia, Pa.

It is always difficult to renovate a venerable old building, particularly one with strong design. Liturgical reform was the reason for architectural reform. The architects chose to add to the sanctuary in order to preserve the original sanctuary and furnishings, and show history. A noble philosophy in architecture, yet confusing liturgically. Apparently, the original communion rail was moved forward into the nave area and incorporated into the new sanctuary area. The lightness of the new sanctuary floor forms a new place for the mass, yet is incorporated into the original sanctuary, all commendable. The cathode strip is a further attempt to define a new space. The new furnishings are handsomely propor-

tioned and delicate in design, yet in stark contrast to the solid heavy design of the original. The contrast is such that the new liturgy is expressed as a temporary fad. The introduction of materials commonly associated with crass modern commercialism in such a manner seems to suggest that neither this age nor the age of the original structure is to be taken very seriously. Respect was shown for the original building, but not enough. By the conclusion there remain four altars and three ambos or lecterns.

ble renovation of a gym into a new area with an extremely budget. Particularly notable is the manner in which the altar is moved into the nave. The entire area is a fascinating piece

of sculpture. The sanctuary screen is a sculpted tapestry. The liturgy is adequately provided for in a limited area. It is a delight to the eye, perhaps overly so. This delight has theological problems, however.

All elements seem to be of equal importance. The flowers and lamp have as much significance as the tabernacle or book. With so much care given to visual impact, the microphones should have been considered in the design. The whole room can be easily reconverted into a complete gym when a new building can be afforded.

All praise for the courage that tackled so large a task with so small a budget. Design of the sanctuary wall is fresh, inventive, interesting, but a failure. To give equal value to all the objects on display produces distraction from the altar. The real meaning of the place. The confused program is the culprit, not the design.

Considering the given limitation of space and budget, this renovation appears to be modestly successful. However, some departures from symmetry could have brought the lectern forward and eliminated most of the sight blockage caused by the altar; elimination of the small stairs back of the chair would have allowed for the redesign of that area (the weakest) so that the chair would face the people and be properly prominent. Location of the baptismal bowl seems good for baptisms-with-assembly. The back wall may be niched too much, but the sparseness of color and line plus tasteful appointments results in an over-all design that successfully treads the thin line between simplicity and fussiness.



ACCEPTED FOR EXHIBIT —  
CATEGORY IV:

Church of the Nativity  
Fargo, N.D.

Artist:

Jerome Lamb

# THE SECOND INTERNATIONAL CONGRESS:

## CREATIVE EXPRESSIONS OF A SOCIETY IN CONFLICT

by Abbé François Houtart\*

This is to be an unusual and different kind of Congress: there will be no brilliant introductory speeches, no receptions organized by the authorities, no rooms equipped for simultaneous translation, no name badges, no Palace of Congresses—

Why? We have refused a programmed, structured Congress; we wanted to have a creative Congress. Its success or failure rests entirely and exclusively upon all of us.

Each individual comes to the Congress as he is: musician, sociologist, educator, philosopher, journalist, priest, psychologist, painter, theologian, student, urban planner, architect, poet, secretary . . . but most of all, as men and women, living members of a humanity that is, that fights and hopes.

We will make this Congress together, with a minimum of externally imposed limits and organization. Though this concept offers little comfort, it will, hopefully, help us to face our responsibilities and to be creative.

I have said that there will be no authoritative speeches. Allow me however to draw briefly the general lines of discussion we will follow, in order to answer the question many of you probably want to ask: why do we intend to approach as many topics as the generality of our theme suggests? *Creative Expressions of a Society in Conflict*: this is precisely our aim. We wish to offer an encom-

passing view of today's conflicts and their symbolic expression, and to bring together people of very different backgrounds between whom there is seldom dialogue.

Although no one denies that social conflicts are the expression of the tensions which arise and grow in human relationships, the identification of the mechanisms of power which generally create them does not automatically provide knowledge of their basic sources. These are only revealed by broad study of cultural, social, political aspects and the interaction among them.

We must try to determine the latent causes of the conflicts which develop among nations as well as societies. Our plan here is not to offer a definitive explanation, but rather to stimulate thought and to give rise to the research which, we hope, will take place in the course of this Congress.

In his study, *Sociology and Conflict*, Jean Ziegler sees history as the evolution from societies based on myth to those based on knowledge (the expressions are his).

There was a time (and millions of human beings still live in that time) when the low level of human knowledge forced man to create a universe based on myth in order to survive in a natural and social world the origins and mechanisms of which he did not understand. His explanation was a transcendental one. Obedience to a system of fixed norms enforced by social power was the condition for survival.

Today, scientific progress gives man a new perception of reality and potential control over his natural and social environment. Here is the core of the problem: contemporary history can be described as reflecting the gap between what it is possible to control and what actually is controlled.

In a cognitive society, the scientific understanding of nature rapidly results in technical advance. However, knowledge of the structures of a social system does not automatically lead to their transformation. The very complexity of the problems involved creates an ever-increasing separation of economic, political and cultural sectors of social life, preventing a broad view of their interaction and of the ways in which they change. This results in a loss of balance which appears to be one of the basic causes of the existing tension.

Furthermore, the majority of contemporary man live in societies where technical advance was introduced under a colonialism which discouraged the dissemination of knowledge to the native populations. We are aware of the tensions this produces in developing countries. In addition, we must not overlook the cultural stress to which these populations were subjected as a result of the coexistence of traditional patterns within a highly modern technological scheme. Finally, the international division of labor, the maintenance of neo-colonial structures ensured that local minority a monopolistic control over the means of production—the basic antagonism developed by

\*Extract from introductory remarks by Abbé François Houtart, University of Louvain, Chairman, European Committee for 2nd International Congress

tween those who ruled and those who were ruled.

All of this leads to a paradoxical situation: on the one hand, man is able to control the means of production, enabling him, theoretically, to create an affluent society. Secondly, he controls communications, through the mass media which generate cultural uniformity and reveal the universal dimension of social and economic problems. Finally, he controls space, which means that he can change his natural environment into urban social space. Lack of control over social structures results in overproduction in some areas of the world with concomitant scarcity in others. In technologically developed societies, the solution to overproduction is seen to be greater consumption, when the real problem is reorganization. This type of approach applies also to the control of the communication media and of space. Too often urban problems are seen in terms of economics.

Education is aimed at increasing productivity rather than at creativity. The problem of scarcity existing within abundance finds spontaneous solution by decreasing the number entering the labor market through prolonging academic preparation; thus the vital problem of reorganization is avoided. In our technological society, the structure of employment and overproductivity makes it impossible to absorb all candidates for jobs.

In developing countries, hampered by the international division of labor,

the low level of technological advance results in the same situation as far as the labor market is concerned. In neither case will the problem be resolved by a reorganization of the university structure.

Workers are therefore deprived of any control over their economic life. In so-called developed countries, the majority of workers are no longer primarily concerned with mere survival. Another class struggle is going on, more subtle and still unnoticed by many, the stake of which is a cultural one. Creativity, the true essence of man, remains the prerogative of a class which, by various mechanisms, survives as a power elite, and maintains the world of labor in dependency.

Political authority often finds itself in a deadlock. Real power rests with those who benefit from the inconsistencies we have described. Very often, the political authority can only confirm this situation. And what is more important, this real power applies not only to the economic sector of society, but also to its aims, its culture and its symbolic expression.

This situation entails consequences which, paradoxical as it may seem, contribute to the survival of the system. In technological societies, the mass of people lacking control over their economic or social lives, show little social or political consciousness. We do not have to dream of a sane and logical society to understand that leisure time is presently becoming another area of alienation because it

remains imprisoned within the circle of productivity. Even some socialist societies are confronted with this problem.

Wars also, by the destruction of surpluses, the production of new weapons and the concomitant economic impulse they provide, serve as another artificial means of perpetuating the system at the enormous expense of the quasi-obliteration of the countries and areas where they take place.

Finally, the maintenance of the means of production in the hands of a minority imposes upon the developing countries colonial or neo-colonial structures which imprison them in an economic yoke they are unable to break. The end result of all this is that overproduction rests indirectly upon a growing scarcity of goods in various parts of the world.

It is up to this Congress to face all these problems. They must be approached from the angle of the interests which brought us together: architecture, creative arts, political science, religion, education. The problem we face is one of the qualitative change of society. Only the discovery of the structural sources and actual mechanisms will help us in our study of a society in conflict. The questions are many: the mechanism involved, the real problems, the consequences of the gap between rapid technological growth and relative inertia of social structures, the ways to a creative culture. The aims are high, but we all believe it is worth the struggle. ■

# THE SECOND INTERNATIONAL CONGRESS:

## THE ARCHITECTURE OF RELIGION\*

by Edward A. Sövik, FAIA, Sövik, Mathre & Madson  
Northfield, Minn.

Twenty years ago I attended a small conference on religion and architecture and sat beside Mies van der Rohe during lunch. He was then an old man (I thought), and I was a young man. I asked him whether he had ever designed a church. "No," he said, "a bishop in Switzerland asked me to design a church once, but I didn't do it." When I asked "why not?", he said, "The bishop said there had to be a *gemeindehaus* (community center) under the church, and one can't build a church on top of a *gemeindehaus*, so I didn't do it."

Mies was a thoughtful and laconic man, and it seemed to him that a room for worship, the most serious of human activities, had to be built on the ground—not over a room for relatively frivolous purposes.

He made a clear distinction between sacred places and secular ones, a distinction shared by almost everyone then, even the most thoughtful of architects as well as those who would have nothing to do with ecclesiastical styles in architecture.

I think that today I would be reflecting the attitude of most thoughtful American architects by saying that

we reject not only the notion of ecclesiastical styles of architecture; we reject also the implications of words like "shrine," "temple," "House of God."

We assert that there is no necessary distinction between a place that is appropriate for worship and one which is appropriate for other things. We assert the propriety of worship in spaces which may be built primarily for other events.

And we assert the propriety of using places primarily built for worship as shelters for a variety of other kinds of activities.

There are a good many reasons for coming to this position, even aside from the recognition that it is well founded in the history of the Christian church, as J. Gordon Davies has competently demonstrated.

One reason is simply the economic one. The pressures which have been urged upon and undertaken by religious people to deal with the human ills in our society, have made it seem wasteful to build worship spaces which are directed toward a single purpose and low occupancy.

Another reason is that theologians have been emphasizing what Bonhoeffer called the non-religious character of Christianity—its secularity,

its concern with earthiness rather than other worldliness. We have seen, or recovered, the awareness of the fact that we do not necessarily manage the encounter with God by establishing a place for it. The initiative is God's in the meeting between God and man, and he does not limit His engagement with us to specific times and places. We recognize that the real encounter cannot regularly be programmed by our institutional schedules and within our institutional walls. We see it occurring at unexpected times and places.

Furthermore we recognize that holy places are established not so much by intention as by experience. Jacob, on his travel through the desert, did not name his sleeping place Beth-el, build a monument, and thereby lure God into his presence. God came to visit him in an undistinguished place. And only after the encounter did Jacob call the place holy! So we are ready to say now, that God can find us in any secular sort of place, but when he does, then that place becomes a holy place. It is not our intention that makes a place holy—it is God's initiative.

And finally, we have the sense that really the whole earth is holy

\*Comments at 2nd International Congress, Brussels, Belgium—September 1970.

since it is God's. And it is our responsibility, not to select certain places and call them holy, but to see the whole world as holy and therefore to manage it, to care for it, and to put it in the kind of order that reflects a conviction that the whole earth is the House of God.

All this has brought us to the place where the establishment of a special religious style of architecture seems no longer to honor God but to deny Him, and to imply that he is not really the God of the whole world, and of all of life. We are not being faithful when we make church building a special sort of architecture, and assume that only when we design houses of worship are we doing something really important.

The first impulse people seem to have, if they adopt the thesis that we can abandon the distinctions between religious and non-religious architecture, is to suppose that all architecture—even the places of worship—may therefore conform to the more or less utilitarian, more or less prosaic, more or less ordinary, more or less casual character of everyday building.

Nothing could be more false. Such places do not in the least represent the religious person's responsibility for human environment. Nothing that Christians build for people should have this trivial character.

The conception of a "secular" religion, which sees the whole world as holy, does not imply a reduction of the care and imagination which ought to be applied to our environment; it is an enlargement of our responsibility. It means that every place which Christians build for people ought to have a real, but not esoteric, sort of beauty and a really religious but not "ecclesiastical" kind of character. The religious builder ought to provide in everything he builds those qualities which recall to people the fact that they live always in the presence of God.

The numinous quality, the quality that points to the transcendent, ought to pervade our whole environment. This should be the gift that religious people make to the world. This should be the witness of their faith—not that they put up here and there institutional monuments which are called Houses of God, but that everything they construct should be a testimony of faith that God is in all the world, and all of life is lived in His presence. This is the immensely difficult but absolutely necessary mission for those religious persons who deal with the human environment.

It means that all of our environment should be endowed with the sort of beauty, the sort of integrity, and the sort of order in which people sense their dignity and their nobility, in which that quality of hospitality of which Father Debuyt has written is present, and in which people are invited to an awareness of the magnificent mystery in which we all exist.

I have now said the most important thing I have to say, but I would like to explore for a little while longer what the implications are of a secular architecture for places of worship. I do this partly because it interests me, and probably interests most of you; and partly because there is a real difference which distinguishes the event of worship from other human activities; and there is a just reason for inquiring whether a liturgical event should not have an unique and particular kind of environmental enclosure.

Public worship is a gratuitous thing, like a work of art. Its end is itself; one may see it as a fine art, not as a useful art or craft. Should it not, like a painting, have a frame around it to isolate it from the general currents of life? Do we not compromise it by placing it in too close proximity to other things?

We may grant freely that God can choose any place to confront people, but is not worship simply the event through which we assert and celebrate this very fact? It is not any time or any place or any body; but special people at special times. Should it not also have a special place?

I have been critical of Rudolf Schwartz's approach to church building because he wanted a church not only to be a building, but also to be a sort of literary symbol, a representation of the cosmos, or the passage through the *ordo salutis*, or a coronet of glory, or another figure. I ask myself, Is it not really true that such figures do make appropriate environments for a figurative and symbolic event—the liturgy?

If it is true, if we should build liturgical buildings which are themselves consciously symbolic forms, separated in conception from the kinds of buildings we erect for the general purposes of our common life, then they will not be appropriate environments for other activities. We shall again feel the necessity to isolate liturgy away from our general environment, and we shall be back on the track toward an ecclesiastical style, a liturgical architecture, and all the implications that come with it,

a track that will lead us back to the baroque or medieval.

I am not eager to go back to this ecclesiasticism, and I think I have better reasons than simply a reluctance to admit the error of our current direction. These are the reasons:

In the first place, what I have said about worship being simply a symbolic event is not all that needs to be said about it. If it is a good symbol or series of symbols, then it will participate in the reality of which it is the symbol. It will not only be a celebration of the encounter between God and men; it will be a real encounter. And if worship is real encounter, then I am uneasy about placing it in a setting which is any kind of artifice.

Second, I have a view of architecture which asserts that unlike the fine arts, architecture is not, or should not be, an image of something. Architecture is something. It is not a picture or a figure; it is a construction. And when one makes a building into a figure or an image of something, one moves in the direction of creating stage scenery, not architecture.

Third, it seems to me that the visual symbols which can, and ought to surround and be a part of worship, should not be architecture, but should be portable, flexible, changeable—even temporary or throw-away art—detached from architecture, or at least detachable. I say this because I don't want a building to be an impediment to change, and symbols change. Symbols change and ought to be allowed to change—not only through a liturgical year but through years of liturgy. There should always be the opportunity for a new song. Furthermore, although buildings can be hospitable to celebrations, they cannot celebrate. People celebrate, and they do it characteristically by using a whole series of transient, ephemeral, changeable devices—fire and food, music, banners, paper hats, balloons and inventive actions.

A share—nobody can say how large a share—of the troubles of the church comes from our historical attempts to make our symbols too permanent. And to make them architectural makes them too permanent, and eventually irrelevant.

If what I have said is valid, then we can be free to build secular spaces, good and beautiful spaces to be sure, which can serve people in a variety of ways, fruitfully. And we can worship in them without embarrassment or loss of any sort.

# THE SECOND INTERNATIONAL CONGRESS:

## VIEW OF A PARTICIPANT

by A. Anthony Tappé, AIA, GRA, Huygens and Tappé, Inc.,  
Boston, Mass.

Conferences, of course, mean different things to different people. Some view them as an opportunity to meet people, others see them as a chance to experience new trends in their professions. Others look upon them as learning experiences, and some view conferences as simply opportunities to travel. In every successful conference there should be some elements of all of the above. As an architect, and speaking from my own point of view, I look for opportunities to learn of developments in my field, and opportunities to meet other professionals with differing backgrounds and experiences. A conference provides a frame within which I can try my ideas in discussion with my peers, as well as others.

In the United States, the format of conferences has been fairly well standardized. Many who have been on the conference circuit can vouch for this. The list of well-known speakers, papers presented, the general discussion meetings, the information and trade booths, all of these are marks of the American conference system.

The First International Congress devoted to Art, Architecture and Religion held three years ago at the New York Hilton in New York City followed this format. To me, a relative newcomer to the field of church architecture and religious art design, it was a stimulating and broadening experience. Although it followed the traditional approach, the thoughtful

presentations of a variety of speakers from different countries were stimulating and served to widen my horizons. As a neophyte in the field of church architecture, I found the display of representative religious structures from Europe and the United States to be informative, and through it I became acquainted with the work of a number of fine architects. When the Second International Congress was announced for Brussels in 1970, I was enthusiastic and looked forward to the opportunity to see what was being done in Europe, and to meet European architects and artists.

The New York Congress on architecture and religion in September of 1967 had been organized and developed primarily by Americans. Europeans who came to New York were delighted, and reacted positively to the Congress and its content. Their interest stimulated, they expressed a strong desire to organize and conduct the next one. They suggested that the conference be held in Europe, and a committee was formed to undertake the task of organizing it. Working with American representatives, a series of organizational meetings were held and plans were made. A theme was selected: "Society in Conflict." Further to develop that theme, a novel and innovative approach was suggested that would radically depart from the standard conference format. It was to be a congress that would generate its own subject matter, a congress that would be a congress of encounter—if you will, a congress of conflict!

The locale of the congress was finally set in a small area of Brussels—Morales, a working-class district in one of the urban renewal areas. Thus instead of the Hilton Hotel, the congress was to be held in a slum, and involved the people of that district. It seemed that this would be a most

ppropriate setting for a congress whose theme was "Society in Conflict."

Thus with high expectation I set out for Brussels in September. Indeed, the initial reception and opening address by Father Houtart seemed to indicate a congress of encounter and promise. However, in the week that ensued, this observer did not have encounters or experiences that justified his presence. In the opening days, attendance was primarily limited to students mostly from Brussels and Holland, with a few from England.

In staging the congress the efforts to contrive excitement and stimulate conflict were the responsibilities of a group of young people called, "The Glass Moving Group." Any reader familiar with the kinds of student protest and demonstration that one may see in Harvard Square or in other urban educational centers today, would find, unfortunately, nothing new in their program. It seemed rather to distract from the purpose of communication and the basic purpose of the encounter. After several days, I was particularly disappointed to note that there were few European architects present. The majority of attendees at the conference were students. As an architect I was disturbed by the absence of European architects, and I was disturbed by the lack of an opportunity to view their work. It is unfortunate to note that many of the Europeans who had attended the New York Congress in 1967 and spoken so brilliantly of their work did not attend this meeting in Brussels.

The format of the congress was interesting. There were no principal speakers, and there were no papers given. Rather, each person could convene a group and lead a discussion on the subject of his choosing. To further this, a large directory was posted in the courtyard of the headquarters building in Morales, and on this any person who felt the desire could write down his topic for discussion. Those interested in speaking on that topic or hearing that person lead a discussion were free to attend. There were some interesting experimental films shown.

All of us attended a number of these discussion sessions and struggled to get our bearings in this unfamiliar environment. As I think back about it, the idea is admirable; however, it would seem to me that an unstructured congress requires twice the planning that a structured one

does. A discussion can be interesting and stimulating to the participants if the discussion groups are guided, if there is stimulating material presented, and if it is adequately translated. In some there were but this was really more of a result of the delegates and accident, than any design on the part of the organizers of the congress. Looking back on a week of rather rambling discussions, one can find several memorable exchanges, but one comes away with an over-all sense of a somewhat irrelevant experience.

I think there is a significant lesson to be drawn from the Brussels conference. The idea of an unstructured meeting, one in which all the people in the conference participate, remains an attractive one. I do not think Brussels was a fair test of this idea. Any assembly that presumes to invite people from foreign countries to travel at their own expense to participate, demands that careful, thorough arrangements be made, and that the structuring of the unstructured congress be given a great deal of attention.

Should there be a future congress on art, architecture and religion, many lessons can be learned from the Second Congress in Brussels. We, who are interested in attending these congresses and contributing and learning from them, hope that they will. ■



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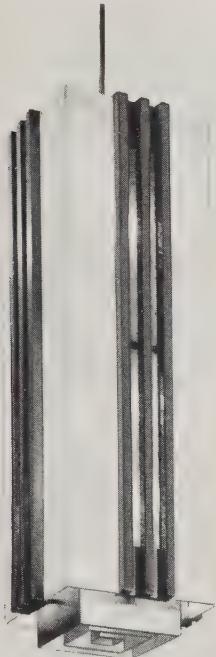
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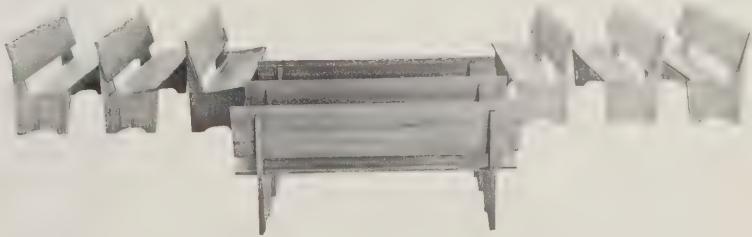
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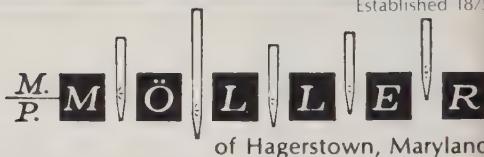
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## Honor Award to Florida Firm

Among the winners in the 2nd Biennial Awards Program for Distinguished Architectural Achievement sponsored by the Naval Facilities Engineering Command of the Department of the Navy, in cooperation with the AIA, was the chapel and religious education building of the U.S. Naval Training Center at Orlando, Fla. James A. McDonald and Russell L. Gustafson, Associated Architects, Jacksonville, Fla., received one of the three Honor Awards given. (See photo below)



G. Wade Swicord

### "Revolution, Place & Symbol"

While supplies last, the journal of the 1st International Congress on Religion, Architecture and the Visual Arts (New York City, August 1967) is available at \$2.95 each. The 1st International Congress represented an attempt to:

- Examine the forces changing contemporary life and religious institutions;
- Describe the relationships among religion, architecture and the visual arts;
- Assess the role of architecture and art in expressing the religious needs of contemporary man.

Speakers at the 1st International Congress included R. Buckminster Fuller, Harvey Cox, Abbé François Houtart, Patwant Singh, Dom Frederick Debuyt, Senator Abraham Ribicoff, among many others. Texts of their addresses, critical comment, press coverage, etc. are also included. Remaining copies are available at \$2.95 each. Send orders with check enclosed to John R. Potts, United Church Board for Homeland Ministries, 287 Park Ave. So., New York, N.Y. 10010.

### Correction

The Fall 1970 issue of FAITH & FORM featured the award-winning architectural designs chosen at the 1970 Washington Conference on Religious Architecture, Washington, D.C. Pictured among the Honor Award winners was the Washington Plaza Baptist Church, Reston, Va. The architects credited were Ward and Hall, Springfield, Va. Omitted from the credits were Conklin and Rossant, New York, N.Y., Consultant Architects. FAITH & FORM extends its apologies to Conklin and Rossant for the inadvertent omission of their name. The Honor Award is a certificate sent to the architect and to the church or synagogue named by the architectural jury at the National Conference on Religious Architecture.

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## BOOK REVIEWS

**THE STRUCTURE OF PRAISE:**  
*A Design Study/Architecture for Religion in New England from the 17th Century to the Present*  
by Arthur B. Mazmanian,  
Beacon Press,  
Boston, Mass., 1970  
Price: \$19.95

**REVIEWED BY:**  
A. Anthony Tappe', AIA, GRA  
Huygens and Tappe'  
Boston, Mass.

White New England churches facing their town commons are tangible symbols of the past. It is a past that appears to have been more unified artistically and culturally than our own. Their 18th century grace and simplicity evoke nostalgia and admiration. In the minds of many their easy symbolism stands for the image of New England.

As architectural symbols, these churches make admirable subjects for a photographic essay on New England church architecture. Viewing these pictures with our understanding of New England's cultural past, it is not a difficult task to enjoy the excellent photographs that Mr. Mazmanian has provided.

In striking contrast to the unity of architecture, presented by the 17th and 18th century architects, contemporary church architecture in New England is

representative of the current cultural diversity to be found here. Stimulating new buildings for all faiths are to be found on the New England scene. The photographic presentation of the best of these buildings indicates that there are indeed skillful architects at work today. Beyond these facts, is there a relationship between church buildings of yesterday and today? A design study of three centuries of New England church architecture is a challenging topic for study.

Unfortunately, Mr. Mazmanian's book does not move beyond its pictorial presentation to address itself seriously to its stated object: *A Design Study/Architecture for Religion in New England from the 17th Century to the Present*.

Such a design study might well explain the original cultural and material background within which the architects worked. It could illustrate the growth and development of the New England church through all major periods of time to the present. Unfortunately, the book fails to mention most of the religious architecture of the 19th century in New England. Richardson's Trinity Church in Boston is a notable exception. Buildings are three dimensional and not two, and floor plans are necessary for an understanding of their space and use. A lack of floor plans for the churches illustrated is a serious hindrance to visual comprehension of the buildings.

Rather than list apparent shortcomings, it is more pertinent to comment on what

there appears to be to this reviewer—an excellent photographic essay on certain church buildings, old and new, selected by the author as being representative of the best of New England church architecture.

Mr. Mazmanian is a skillful photographer, and his camera has captured, in memorable pictures, some of the finer examples of New England church architecture. As a photographic essay, it is easy to applaud the work. The book is handsomely designed, carefully printed, and is an attractive record of certain historic and contemporary churches. To summarize, Mr. Mazmanian has given us a fine pictorial record of a selected group of churches in New England, rather than a study of their historic design evolution.

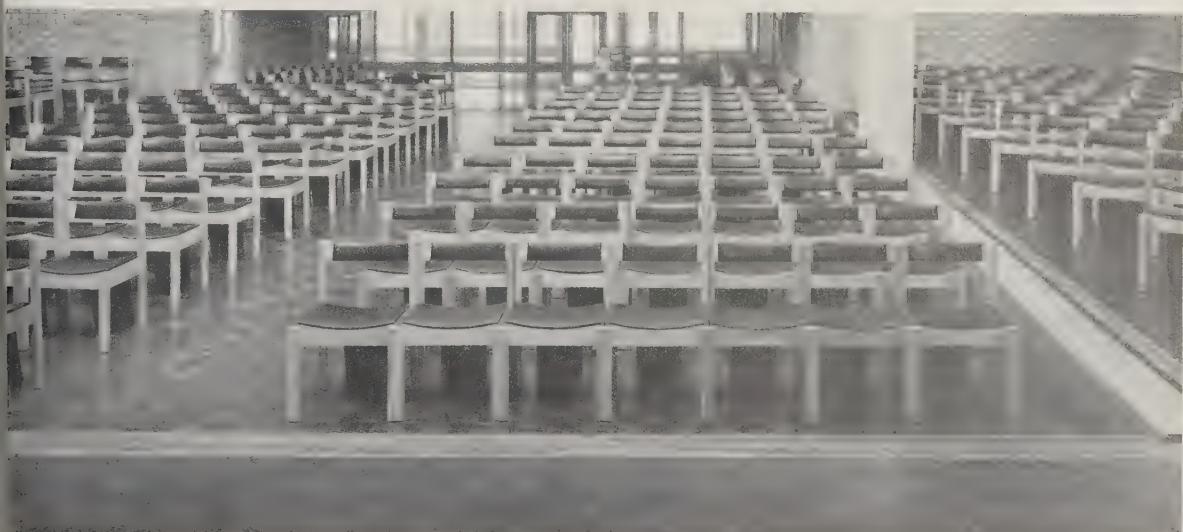
**MAN THE BUILDER**  
by Gösta E. Sandström,  
McGraw-Hill, 1970,  
Price: \$16.00.  
Produced by  
International Book Production,  
Stockholm; printed in Sweden.

**REVIEWED BY:**  
Benjamin P. Elliott, AIA, GRA  
Silver Spring, Md.

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(Continued on page 31)

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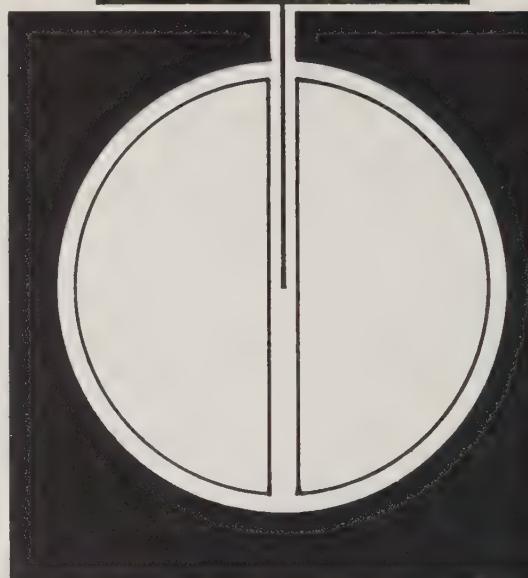
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examined. The book reveals the technological advances made from one era to the next. Mr. Sandström has chosen not to deal unnecessarily with politics and wars, which he describes as the "surface phenomena." Rather, he underscores man's concern for survival, his environmental conditioning and his inherent religious instincts.

Unlike most factual publications, *Man the Builder* is a fascinating account of the development of western civilization and culture. Written with technical expertise, it can easily be understood and appreciated by the educated reader.

The book expands our knowledge of early efforts to harness and control natural forces. Flooding in the Tigris and Euphrates Valley was controlled by a series of dikes, making the delta inhabitable, and through irrigation, transformed the fertile land to rich farmland. Each era is marked by conquering the water forces, controlling, irrigating and the production of power.

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The entire volume is beautifully illustrated with detail drawings, old prints, and color photography. The illustrations clearly depict and complement the written content. The bibliography fills an entire page, good reason why the author chose to dedicate this work "To a Patient Wife."

. . . Your magazine is beautifully produced, extremely interesting, and I hope it will continue to be printed through these hard times. It sets an example!

Sincerely,  
Fredrica H. Fields

## LETTERS

Speaking for the members of our firm, we tremendously much enjoyed Volume III, Fall 1970, FAITH & FORM issue. Splendid photographs throughout and meaningful articles.

However, we all have to fail sometime. We must call your attention to the photograph of the Washington Plaza Baptist Church in Reston in the center of page 11. Having enjoyed a splendid luncheon on the Plaza last year, I cannot help but note that your photograph is reversed. I am sure this is not the first time that this has ever happened.

Best regards.  
John Stuart Mill, AIA  
Harrison, Beckhart & Mill  
Los Angeles, Cal.

(Editor's Note: To err is human . . .)

As President of the Stained Glass Association, I want to thank you for the insertion of the brochure and the note on page 3. This certainly should be a tremendous boost to our members. I know we all will benefit from your comments.

Keep up your good work on FAITH & FORM. We all appreciate your magazine.

Sincerely,  
Harold F. Hollman, President  
Stained Glass Association

FAITH & FORM made it possible for the Stained Glass Association's brochure to reach a large and interested audience. All concerned are grateful, and I hope that the effort will be to our mutual benefit.

With best wishes for the continuing well-being of FAITH & FORM, I am

Sincerely yours,  
Stephen Bridges  
Stained Glass Association



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